

Fall 2013

# Textile Society of America Newsletter 25:3 — Fall 2013

Textile Society of America

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## *Textiles Close Up* 2013-14 Programs

THIS YEAR TSA LAUNCHED TEXTILES CLOSE UP, AN ONGOING SERIES OF WORKSHOPS taking place across North America. The events are led by specialists who share their particular expertise with a small group of members and prospective members in the context of important textile collections rarely accessible to the public. The first workshop was held in May at the Yale University Art Gallery, where Indonesianist **Ruth Barnes**, the Thomas Jaffe Curator of Indo-Pacific Art, guided participants through newly installed galleries and brought them to the off-site storage site for an afternoon of intimate viewing featuring superb examples of Indonesian weaving and dyeing. A detailed report is posted on the TSA Blog: <http://textilesocietyofamerica.org/2674/tcu-yale>

This Fall, on Oct. 25, **Pamela Parmal** at the Museum of Fine Arts, Boston will lead a day's examination of printed cloth in the West. Using examples from the Museum of Fine Arts, Boston's encyclopedic collection, participants will explore the history of printed cloth, from the introduction of Indian hand-painted and resist-dyed cloth in the 17th century, through the development of industrial printing methods in Europe and the US.



Left, Fragment, probably the Netherlands, about 1700. Linen plain weave, wooblock printed with hand-applied color, 21.5 x 32.5 cm. (8 ½ x 12 ¾ in.) Gift of H. A. Elsberg, 1933 33.509. Photo ©2013 Museum of Fine Arts, Boston.

Right, Indian chintz wide bed curtain, England (fabric made in India), about 1700. Cotton plain weave, hand-applied resists and mordants 257.5 x 246 cm. (101 ¼ x 97 in.) Samuel Putnam Avery Fund and Gift of Mrs. Samuel Cabot, 1953 53.2201. Photo: © 2013 Museum of Fine Arts, Boston.



Then, on Nov. 15th, Amelia Peck and five other curators, including TSA President, **Elena Phipps**, who collaborated on the Metropolitan Museum of Art's major new exhibition, "Interwoven Globe: The International Textile Trade, 1500-1800," will tour the exhibition with participants in the morning and bring them to the Ratti Center for an afternoon of close viewing of textiles that were considered for the exhibition, taking advantage of the opportunity to observe and discuss some of the intricate techniques that were prevalent in textiles of certain regions.

Each of these events features a lunchtime break for enjoying the company of fellow textile devotees. Though the number of participants must be limited, TSA has reserved reduced-rate spaces for three students and will award one full scholarship for each event. Registration for the MFA Boston, and Metropolitan Museum of Art programs opened in August.



Left, Netherlands, mid-18th century, Textile: India (Coromandel Coast), 1725-50. Cotton, drawn and painted resist and mordant, dyed. Length: 52 1/8 in. (133 cm) The Metropolitan Museum of Art, Purchase, Isabel Shults Fund, 2012 Image © The Metropolitan Museum of Art.



Right, China and Europe, 17th Century. Central panel and outer border: China for the European market, 17th Century. Silk, embroidered with silk and gilt-paper-wrapped thread. Inner border: Europe, second half of the 17th Century. Silk damask 50 x 56 in. (127 x 142.2 cm) The Metropolitan Museum of Art, Rogers Fund and funds from various donors, 1986.

## 2014 TCU Series

TSA's Textiles Close Up series will continue in 2014 with an exciting group of guided exhibition tours and in-depth analysis of collection.

In January, TSA President **Elena Phipps** will lead us through her exhibition "The Peruvian Four- Servaged Cloth" at UCLA's Fowler Museum. The exhibition includes masterworks of four-servage weaving from the early Chavin and Paracas cultures (500–100 B.C.E.) to the extraordinary garments of the Inca Empire (1485–1532), along with contemporary works by Shelia Hicks, John Cohen and Jim Bassler, who have been inspired by the achievements of Peruvian weavers. Examination of objects not on view will elucidate the creative process of these masterful weavers.

Later in the spring, **Louise Mackie**, Curator of Textiles and Islamic Art at the Cleveland Museum of Art, will guide us through her new exhibition, "Luxuriance: Silks from Islamic Lands, 1250 – 1900." A behind-the-scenes study session will allow for close analysis of other Islamic silks from the Museum's remarkable collection.

In the fall, an intimate group will join author and collector **Joanne Eicher** in her home for a look at her collection of African textiles. The collection includes adire, narrow band weaving, Kalabari cut-thread cloth, and more, along with a large group of "African factory prints" from England, Switzerland and The Netherlands.

Keep an eye out for details, dates, and registration at: <http://www.textilesociety.org>

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Dear Members:

FALL IS ON OUR DOORSTEP AND WITH IT COMES THE FIRST MILESTONE for our 2014 Symposium planning: the *Call for Papers* period will end Oct. 1, then the review process begins for establishing the program. Our theme, *New Directions: Examining the Past, Creating the Future*, takes a broad look at textiles and the textile field at times of change and transformation. It involves looking at the past in new ways, with new research tools and sources, and re-examining our understanding of cultures throughout history through the lens of textiles while looking to the future. Where are we going and how can we discover, articulate, and explore the impact of new materials, new technologies, and new ways of thinking about the meaning and role of textiles in our society and in the world at large? Traditional textile practice and knowledge, connoisseurship, and nuanced understanding of the art and craft of making, creativity, and intellectual leaps in history all are part of the subject at hand. We look forward to putting together a thoughtful program that spans the wide interests of our members. Los Angeles, a city known for its creative and non-conformist nature, will provide more new directions for our Symposium plans! There is still time to put together your papers and sessions. Please submit your proposals. Your perspective contributes to the dialogue.

### Changes in the TSA National Office

Along with the intensive Symposium plans, TSA as an organization is actively engaged in its own growth and development. Our recent development of the position of Executive Director and the appointment of **Tali Weinberg** in this role this summer, establishes a new administrative process, fulfilling a goal articulated by the Board to help TSA in its mission to better serve its members in the dissemination of knowledge about textiles, and to further enable our organization to grow and thrive. We are all very pleased to have Tali in place. She brings her enthusiasm and perspective as an artist, curator, and non-profit administrator to her work, and I hope that you all will have the chance to meet her—certainly at the 2014 Symposium, if not before!

All of these developments underscore the need for TSA to be able to grow and maintain our connection to you, the members. We have undertaken our website development over the past year, which has become our primary method of communication. The web project, with **Ellyane Hutchinson** at the helm, has extended not only into the public forum of our website, but interfaces with our membership processes for our programs as well. This requires constant care and thinking about needs and efficacy. As we begin to plan our next phase of web development, we hope to receive feedback from you on where we are and where we need to be going to best serve your needs as members.

### Program News

You will have seen that our robust travel programs—from trips organized earlier this year to Oaxaca and Savannah, to our upcoming trip to Italy—have explored some new areas and were the result of enormous planning work by our Programs

Committee, chaired by **Sarah Fee** and **Susan Bean**. Our *Textiles Close Up* program began with an intimate visit with the Indonesian collection at Yale with **Ruth Barnes**, and will continue this fall with two terrific programs at the Museum of Fine Arts, Boston, and the Metropolitan Museum of Art in New York. See the details about these on page 1. This year's program is supported in part through a generous donation from Textile Arts, Santa Fe, NM. Next year's program sites are being arranged, and a diverse and interesting plan will be announced shortly. For details of future programs and registration, visit TSA's website, <http://textilesocietyofamerica.org/events/> and click on *Textiles Close Up*.

### Support for Programs and Awards

All of these programs and events are intended to engage, explore and provide opportunities for growth and knowledge about textiles to our members. And for this, we need to ask your help and support. Your membership, and the energy and care of Board members who volunteer their time and efforts to plan and implement all of these activities, enable TSA to be the active, vital and dedicated organization that it is. Help us grow our membership; help us support our activities. Sponsor a student, contribute to Symposium scholarship funds, help maintain our travel grant program, volunteer to help with regional activities, contribute to our network of textile activities listed on the web and Facebook—there are lots of ways to help.

At this time, we are looking for support for our upcoming Symposium. For the 2012 Symposium in Washington, DC, TSA gave over 40 scholarships and awards to participants, including students, presenters and general attendees. We want to enable participation by all, and our mandate is to do what we can: for this we need your help. Students and New Professionals need support and encouragement, and we are committed to helping as best we can. Your contributions to this effort also contribute to the development of a new generation of textile scholars and makers. Our Awards program is also an opportunity to identify excellence in the field, and this program is only possible with member support.

We would also like to find sponsors for some of the Symposium activities—do you know that providing a coffee break in this day and age for 400 people costs around \$5000? We take this on, since we want your experience to be pleasant during the conference—and isn't the coffee break the best time to talk with colleagues, rekindle friendships and make new friends? We are making every effort to keep our registration costs down for 2014, but the only way to do this is to find support from individuals and other potential sponsors for parts of the program. Please give your support to TSA. You can contribute through our website, or contact me directly if you have some ideas. I am always happy to hear from members.

So, please get your abstracts in by Oct. 1, check our website and Facebook for TSA events and programs, and spread the word about TSA to your friends and colleagues to grow the network. And let us know what you would like for the future—we are ready and willing to take on new directions, together.

Best, Elena

[elena@textilesociety.org](mailto:elena@textilesociety.org)





## DIRECTOR'S CORNER

*The TSA Board Directors is pleased to announce the appointment of Tali Weinberg as the new Executive Director of TSA. She has taken on administrative and organizational tasks and oversees the operations of the organization, working closely with the Board to help TSA continue to grow. Note TSA's new office address and phone in the box below.*

THANK YOU FOR PROVIDING SUCH A WARM WELCOME IN MY FIRST FEW months at TSA. I have enjoyed meeting many of you via email and phone and look forward to meeting you in person at the next Symposium, if not sooner!

The mission of TSA—to facilitate the exchange and dissemination of textile knowledge across disciplines and around the world—is one I share personally as well as professionally. Over the coming years, I look forward to working with you to further this mission. My vision for TSA is that it continue to grow into an organization that honors the past, even as it is creative and forward-thinking; that is welcoming to everyone in our diverse membership, whether artists, designers, scholars, curators, conservators, students, or enthusiasts; that considered textile knowledge and practice in their widest definitions; that encourages critical thinking about textiles across a wide range of disciplines; that produces high-quality programs that are accessible and affordable; that fosters textile communities both local and global; and that facilitates the transfer of knowledge and skill from one generation to the next.

While the core of TSA remains the same, there are many new ideas in the works: implementing professional development opportunities for students, emerging artists, and new professionals in the textiles field; pursuing active collaborations with universities, nonprofits, and textile institutions; fostering the development of grassroots committees within TSA; developing regional networks and local programs; and much more.

As I write this in August, there is much happening. Our International Study Tour on Italian Velvets, coordinated by long-time TSA member and Velvet expert, **Barbara Setsu Pickett**, has filled and departs on Oct. 10. This trip signifies that our International Study Tours are back in full swing, with one international trip planned per year for the foreseeable future! 2013 also marks the launch of TSA's newest program, an initiative I am particularly excited about: *Textiles Close Up*. TCU is a series of daylong workshops led by renowned experts that takes place at leading museums and private collections across the country. These programs are designed to be affordable and accessible, including heavily subsidized reserved seats for students and new professionals.

Planning for the LA Symposium is also underway! Highlights include special programs at UCLA's Fowler Museum and the Los Angeles County Museum of Art (LACMA), our first call for art to parallel our call for papers, a new series of professional development workshops, and much more in the works. Again, we are

working hard to encourage diverse participation. If you haven't submitted a paper abstract yet, now is the time!

You have likely noticed that we are undergoing big changes in communications and technology to better serve our mission and our members. A number of you have taken advantage of our new, secure, online system to renew memberships and register for events. We will soon move into phase two of website redevelopment to improve the member interface and registration and renewal processes. As we move forward, an increasing number of membership benefits will be accessible through our website. We are growing our digital presence in other ways as well. With the help of our wonderful volunteer, **Laura Camerlengo**, we are reaching new audiences through Facebook. If you haven't joined the TSA Facebook page, I highly recommend it. Laura is creating a great go-to space for event listing and other textile news. Thanks Laura! Meanwhile, we have launched our monthly eNews announcing new programs, featuring the work of our members, and keeping you up-to-date on Symposium planning.

Of course, we can't do this without you. Your dedication and energy as members, volunteers, task representatives, and board members, has grown TSA to what it is today and paved the way for new developments to come. As a small nonprofit, we rely on our growing membership base and your generous donations. Your support makes possible our programs, our scholarships, and our continued growth. Please consider a donation to TSA today.

– Tali Weinberg, Executive Director



## TSA NEWS

### *TSA Appoints New Treasurer*

TSA ANNOUNCES THAT OUR BOARD TREASURER, **NINA OLSON** will be stepping down at the end of September, 2013. Nina, who is the National Taxpayer Advocate, the 'voice of the public before the IRS and the Congress,' has been a wonderful colleague. Under her experienced view, she has helped TSA streamline financial processes and align with best practices. She is a colleague and a friend, and we are very grateful for her lasting contributions to the organization. She will continue to be involved with TSA in ongoing ways.

We are pleased to introduce **Luciann Leraual**, who will step into the Treasurer's position. Luceann lives in the Bay Area, and is a CPA with a Masters in both Business Administration, and Library and Information Studies. She has extensive experience in management, an interest in textiles, and is particularly interested in "the preservation of the voices and legacy of women as expressed through their national costumes." We welcome her to the Board.

TSA NATIONAL OFFICE

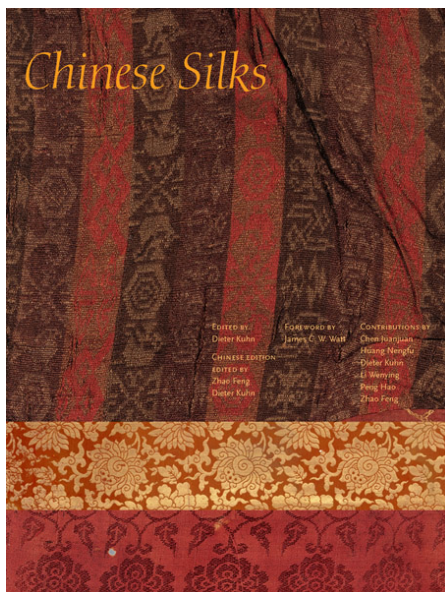
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2012 Shep Award winner.

## TSA Announces Winner of the 2012 R. L. Shep Ethnic Textiles Book Award

*Chinese Silks*, edited by Dieter Kuhn, Chinese edition edited by Zhao Feng  
Foreword by James C.Y. Watt. Contributions by Chen Juanjuan, Huang Nengfu, Dieter Kuhn, Li Wenying, Peng Hao, and Zhao Feng  
Translations by David Andrew Knight, Craig Shaw, and Nicholas Morrow Williams  
Yale University Press (New Haven & London) and Foreign Languages Press (Beijing).  
ISBN 978-0-300-11103-3

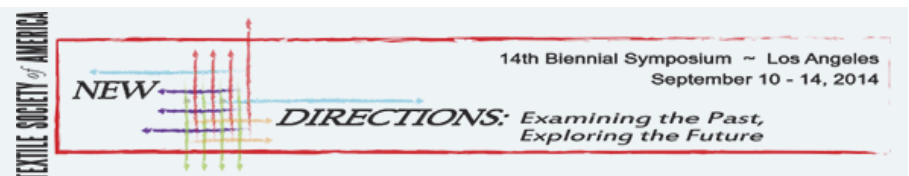
CHINESE SILKS IS AN EDITED VOLUME WITH SUBMISSIONS BY SEVEN AUTHORS. The book is part of The Culture and Civilization of China series published collaboratively in both English and Chinese by the China International Publishing Group and Yale University Press. Painstakingly researched and copiously illustrated, the book represents the collective first attempt by preeminent Chinese and Western scholars to write a comprehensive history of Chinese silks. The authors connect recently discovered textile artifacts with period literary references to outline the technical and aesthetic evolution of silk manufacture as well as the social forces that shaped the production and consumption of silk. Including vast amounts of original scholarship available in English for the first time, *Chinese Silks* offers the most thorough account of the history of silk published to date. The award is given to **Zhao Feng**, Chinese editor and Dieter Kuhn, English editor.

In 2000, the Textile Society of America established The R. L. Shep Ethnic Textiles Book Award, through a generous donation from R.L. Shep. This prestigious award, presented yearly, recognizes one book on ethnographic textiles for its outstanding scholarship and communication about textiles. The award committee, this year was composed of **Lee Talbot**, **Claire Odland**, and **Ruth Barnes**.

The Call for Nominations for the 2013 award will be coming shortly.

## Textile Society of America Inaugural Juried Exhibition of Textile Art and Design

TSA IS IN THE PLANNING STAGES OF OUR FIRST JURIED EXHIBITION OF TEXTILE ART AND DESIGN, to be held during the 14th Biennial Symposium, ***New Directions: Examining the Past, Creating the Future*** in Los Angeles, Wed. Sept. 10-Sun. Sept. 14, 2014. The exhibition will showcase selected fiber and textile works created by the TSA membership. The show will be open to artists whose practice draws on textile materials, techniques, or knowledge, widely defined, that engages with the conference theme. Watch for a full announcement this fall, including the location, jurors, and call for submissions.



### Call for Papers

### Deadline for Submissions: October 1, 2013

TSA's 14th Biennial Symposium will take place in Los Angeles, CA at the University of California at Los Angeles (UCLA), the Fowler Museum at UCLA, and the Los Angeles County Museum of Art (LACMA). The theme will explore change and innovation in textiles in the past while looking at the state of the field of textiles, textile study, production, and creativity today and for the future.

To submit an abstract for the 2014 Symposium please go to:

<http://www.textilesociety.org/symposia-home/upcoming-symposium>

and click on the Register Now button.

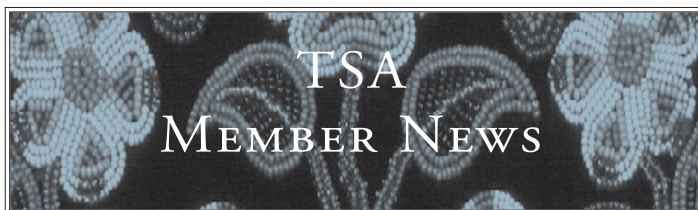




Cutting velvet pile at the Lisio Foundation's weaving school. Photo: Lisio Foundation.

## Special Programs and Events

THE LISIO FOUNDATION IN FLORENCE ITALY WILL HOST TWO TSA EVENTS IN OCTOBER, 2013. On Oct. 11th the TSA Study Tour, *Velvet in Italy*, will include a day-long workshop for all tour participants at the Foundation. Immediately after the Velvet Study Tour, an optional workshop will be held at Lisio from Oct. 21-23. This course will be of interest to the velvet tour participants and other TSA members who wish to have an in-depth experience of all aspects of designing and weaving velvet. Representative samples of the following techniques will be analyzed: uncut, cut, ciselé, polychrome velvets, velvet with metallic facing wefts, brocaded velvet, and velvet with poil trainant warp. Contemporary and historical 'alluciolato' velvets will be observed, as well as rare velvets from the Lisio archives of historical textiles. Lisio reconstruction velvets will be viewed, together with custom projects for fashion houses and unique occasions. Enrollment is limited to 15 participants on a first-come, first-served basis. Workshop fee: 320 euros, payable to the Lisio Foundation. Please contact the Lisio Foundation for details of this 21-hour course: [didat@fondazioneolisio.org](mailto:didat@fondazioneolisio.org).



## Member Honors and Achievements

On June 6, **Louise Lemieux Bérubé** received the honor of being named Chevaliere de l'Ordre national du Québec. The Office of the 100th anniversary of LaSalle has commissioned a video on her career to be made by Radjanat Gagnon for Video on Vimeo. In 1989, Louise co-founded, with Regine Mainberger, the Montréal Centre for Contemporary Textiles and she served as its director until September, 2012. <http://www.lemieuxberube.com>

**Carissa Carman** has accepted a position at Indiana University Bloomington as a Visiting Assistant Professor in Textiles. Carman will be working alongside **Rowland Ricketts** and will be creating an innovative 3-d sculpture course with a highlight on fibers in social practice. Carman completed her MFA in Material Studies at Concordia University, Montreal, Canada, in 2012. [carissacarman@gmail.com](mailto:carissacarman@gmail.com)

A paper by **L. Kaye Crippen** and Patricia M Mulready (2012) entitled "Proper Dress Required: Protecting The Sacredness of the Tenganan Pergersingan, Bali Samba Usaba Ceremony Utilizing Dress Rules." received the Best Paper Award at the Proceedings of the International Tourism Studies Association Biennial Conference. [crippenk@uapb.edu](mailto:crippenk@uapb.edu)

**The Lisio Foundation** School in Florence, Italy has received official recognition from the Italian state as a certified educational institution. This certification of quality will allow those who seek economic support for their studies easier access to funding. The Foundation offers many learning opportunities each semester on designing and weaving Jacquard textiles, as for: woven textile identification and analysis, recognition and cataloguing of lace, recognition and cataloguing of embroidery. Special courses are offered in Kente cloth weaving, use of the vertical loom, and woven shibori. For information please contact: [didat@fondazioneolisio.org](mailto:didat@fondazioneolisio.org)



Stars and velvet on the loom at the Lisio Foundation. Photo: Lisio Foundation.



Detail, "Future Ruins" by Regina Benson, 2013.



Detail, "Red Wind" by Akiko Kotani, 2013.



Katu weaver. Katu textiles are featured in a Laos exhibition curated by Linda McIntosh. Photo: Linda McIntosh.



Detail, "Vox Stellarum" installation by Elin Noble, 2013, The Textile Center.

## Member Exhibitions

**Regina Benson's** exhibition "Future "Ruins," an Experiential Textile Installation opened at Ice Cube Gallery, Denver, CO, Aug. 22 -Sept. 24. She used rust printing and burning processes on architecturally inspired forms, created with recycled materials, to suggest inevitable erosion and decay. As in her last several series, she has endeavored to marry message with medium and process. To read about Regina's "On Fire" exhibit, with the "Wildfire Passage," receiving Denver WestWord's Best Fiber Show 2012 award and a review of the show, visit: <http://blogs.westword.com/showandtell/2011/09/regina-benson-on-fire-ice-cube-gallery.php> To see a U-tube tour of her last experiential textile installation "Wading In" of sea walls and jelly fish, visit: <https://www.youtube.com/watch?v=KWfDbEsGpH4>

**Louise Lemieux Bérubé** (Canada), **Lia Cook** (USA), and **Liz Williamson** (Australia) participated in "Digital Jacquard Mythologies," an international exhibition organized by Hong Kong Polytechnic University showing jacquard-woven artworks along with, Junichi Arai (Japan), Philippa Brock (UK), and Wen-Ying Huang (China/Taiwan), at the National Silk Museum in Hangzhou, China, Feb. 25-Apr. 26. A catalog, also entitled *Digital Jacquard Mythologies*, edited by Kinor J. Tao H., includes essays by the artists. IISBN: 978 962367762 21. <http://www.itc.polyu.edu.hk/en/news/news-1e04fafa3c6f46e3013cb92d33540047.html>

**Akiko Kotani's** "2013 Artist of the Year" exhibition Sept. 7-Nov. 3, presents a diverse range of her current work. On display at the Pittsburgh Center for the Arts are two large-scale installations and other 2D and 3D pieces made from plastic, silk, and glass. Kotani has had more than 230 exhibitions, of which 30 have been solo exhibits. Her works are in private as well as public collections, including the Metropolitan Museum of Art, NY; the Cleveland Museum of Art, OH; and the Pittsburgh International Airport, PA. This project is funded in part by The Pittsburgh Foundation, the Heinz Foundation, and the Pittsburgh Center for the Arts. <http://akikokotani.com>

**Linda McIntosh's** latest exhibit, "Carving a Community: The Katu People," focuses on the material culture of the Katu ethnic group at the Traditional Arts and Ethnology Centre, Luang Prabang, Laos, opening Sept. 20. This is the first exhibit in the former royal capital of Laos to highlight the distinct cultural traits and crafts of this ethnic minority group residing in southern Laos and the central highlands of Vietnam. The Traditional Arts & Ethnology Centre is a museum dedicated to the preservation of cultural diversity in Laos. <http://www.taecloas.org>

**Julie Holyoke**, Jacquard tutor and designer at Lisio Foundation, Florence Italy, gave a presentation, "Digital Jacquard Design: a New Identity" at the Creatextil-ETN 2013, the European Textile Network's biennial conference held in Madrid, May 30-Jun. 2. <http://www.etn-net.org>

**Louise Mackie** will present a lecture on "Ottoman Turkish Silks in Italian and Russian Trade and Diplomacy" Oct. 5 at the Metropolitan Museum of Art, New York, as part of the symposium for the exhibition "Interwoven Globe: The Worldwide Textile Trade, 1500-1800." <http://www.metmuseum.org>

"Vox Stellarum: An Installation of Silk Itajime Panels and Sculptures by **Elin Noble**" was on view at the Textile Center, Minneapolis, MN, Jul. 25-Aug. 3. Elin was inspired by 18th-century prints of Jakob Scheucher, who believed science and sacred scriptures were not mutually exclusive. For the series, she utilized the *itajime* clamp-resist process—folding and clamping silk organza, then selectively removing the sericin (silk gum). The result is the interplay between transparency and opaque, with shifting moiré patterns. Catalog. Watch a video of Elin talking about the work in the gallery at: <http://www.textilecentermn.org/elin-noble-vox-stellarum> Take a virtual tour of Elin's studio on *Fiber Art Now's* website, <http://fiberartnow.net/in-the-studio-elin-noble>





Peru, 17th Century, Tapestry weave, cotton and camelid fiber, 89 9/16 x 84 3/4 in. (227.5 x 215.3 cm). The Metropolitan Museum of Art, Purchase, Morris Loeb Bequest, 1956.

**Elena Phipps** is Guest Curator for fall exhibitions on both coasts. In New York, see “Interwoven Globe: Textiles and Trade 1500-1800” at the Metropolitan Museum of Art, Sept. 16, 2013-Jan. 4, 2014. The exhibition focuses on trade textiles that blended the traditional designs, skills, and tastes of all of the cultures that produced them. <http://www.metmuseum.org/en/exhibitions/listings/2013/interwoven-globe>

In Los Angeles, see “Peruvian Four-Selvaged Cloth: Ancient Threads/New Directions,” at the Fowler Museum of Art, UCLA, Oct. 13, 2013–Feb. 23, 2014. This exhibit, consisting of masterworks that demonstrate the high level of artistic achievement of preColumbian Peruvian weavers, is part of the *Fowler In Focus*, anniversary exhibitions drawn from the Museum’s collection. <http://www.fowler.ucla.edu>

Catalogues for these exhibitions will be available at the time of the exhibitions.

“Hanging by a Thread: The Contemporary Fiber Work of **Adrienne Sloane**” was on view at the JCC Patio Gallery, Louisville, KY, Jul. 21-Aug. 23. Adrienne’s work, “Splash,” took third prize at the recent Surface Design Association member’s show in San Antonio, TX. She will teach two September workshops in Canada, at Moon Rain Centre in Ottawa and Maiwa in Vancouver. <http://www.adriennesloane.com>

“Repetition and Ritual: New Sculpture in Fiber” featuring 17 artists, including **Pat Hickman**, **Junco Sato Pollack**, and **Karen Searle**, was shown at the Hudgens Center for the Arts, Duluth, GA, Mar. 26-May 25. The exhibit, which views the creative act as personal obsession, will travel to the Minnesota Museum of American Art, Saint Paul, MN, Nov. 7, 2013-Jan. 19, 2014. <http://mmaa.org>

## Member Lectures and Workshops

**Ann Marie Moeller** will give the lecture, “Jakarta Stripes and Japanese Kimono: Indonesian Influence on Japanese Textiles,” in conjunction with The Textile Museum exhibition, “Out of Southeast Asia: Art That Sustains,” on Sept. 12. She will discuss how, over centuries, treasured fabrics from the islands of present-day Indonesia have left their marks on Japanese garments and tea ceremony textiles. <http://www.textilemuseum.org>

**Judy Frater** presented the lecture for the 10th Annual Carol Walter Sinton Program for Craft Art at Krimsa Gallery, San Francisco, June 29, sponsored by the Textile Arts Council of the Fine Arts Museums of San Francisco. Her topic, “Kala Raksha: From Cultural Identity to Intellectual Property,” focused on the grass roots social enterprise that she co-founded. The cooperative has worked with weavers, block printers, bandhani artisans, and embroiderers of Kutch for two decades to nurture their creative capacity. Through her anthropological perspective, she used the experience of Kala Raksha to explore the dynamic relationship between fashion and tradition, and examine how mutual influence shaped and reflected changing identity among traditional embroidery artisans of Kutch. A reception and trunk show followed.

Judy Frater is Project Director of Kala Raksha, which promotes traditional crafts of the Kutch area through the design school, Kala Raksha Vidhyalaya, and markets the work of local artisans under the Artisan Design trademark to certify the maker’s unique creation and further the concept of intellectual property.

<http://www.kalaraksha.org>

## Member Publications

**Louise Lemieux Berube**’s biography, *Unwinding the Threads (en deroulant du trame)*, with 440 pages and nearly 800 illustrations, is available at 60\$ from Bill Greene at [bill@billgreene.net](mailto:bill@billgreene.net).

On Oct. 10, Bloomsbury Press will release *Digital Jacquard Design* by designer and educator **Julie Holyoke**. She writes about the contents and objectives of her publication: “The digital era has revolutionized the tools and processes of figured weaving. Once the exclusive precinct of industrial designers and producers, new technologies have made this class of wovens viable as a medium of expression for artists.



Kala Raksha embroiderers. Photo: Kala Raksha Vidhalaya.

Of the 130 textiles contributed by individuals and collectors to this book, most were designed and/or woven using tools of the digital era. It is my hope that these extraordinary artifacts and the story of their making will inspire and instruct the community of artists, weavers and educators working with the Jacquard medium today.' <http://www.bloomsbury.com/uk/digital-jacquard-design-9780857853455>

**Elisha Renne's** new book is available from Indiana University Press. *Veiling in Africa*, edited by Elisha P. Renne explores the tradition of the veil, which refers to various cloth coverings of the head, face, and body, and has been little studied in Africa, where Islam has been present for more than 1,000 years. The essays raise questions about what is distinctive about veiling in Africa, what religious histories or practices are reflected in particular uses of the veil, and how styles of veils have changed in response to contemporary events. Together, they explore the diversity of meanings and experiences with the veil, revealing it as both an object of Muslim piety and an expression of glamorous fashion. 248 pp., 8 color illus., 31 b&w illus., cloth ISBN 978-0-253-00814-5 \$80.00; paper ISBN 978-0-253-00820-6 \$28.00; ebook ISBN 978-0-253-00828-2 \$23.99 More information at: <http://www.iupress.indiana.edu/catalog/806730>



Cynthia Schira with the tapestry she created for the exhibition *An Errant Line*. She designed it by abstracting images and details from objects in the Spence Museum's collection and creating a pattern woven on a digital Jacquard loom at the Oriole Mill. The exhibition was on view Mar. 2-Aug. 11. Photo: Spencer Museum.

*An Errant Line*, a catalog to the exhibition of the same name, featuring site-specific works by **Cynthia Schira** and Ann Hamilton, will be published this fall. The art works were commissioned by the Spencer Museum of Art, University of Kansas. The catalog contains interviews by exhibition curator Susan Earle and Paris-based art critic Joan Simon. <http://www.spencerart.ku.edu>

**Karen Searle's** book, *Knitting Art: 150 Creative Works from 18 Contemporary Artists*, is now available in several ebook formats through ebook distributors internationally. She is a featured artist in *The Fine Art of Crochet: Innovative Works by 20 Contemporary Artists* by Gwen Blakley Kinsler, Author House, Spring, 2013. <http://authorhouse.com/products>, <http://karensearle.com>

## Member Announcements

**Jacqueline Davidson** is searching for a non-profit institution that would like to acquire, by donation, a collection of objects related to knotted netting. The gathering of these pieces over 30 years, with other extensive research, resulted in her book, *Nets Through Time: The Technique and Art of Knotted Netting*, published in 2012. The items are catalogued with a tagged number and a matching 8.5 x 11" sheet that includes description, measurements, accession information, and a color photograph. Part of the collection is related to netted lace and part to utilitarian uses like bags and a hammock. She would like the collection to go to one institution, though the lace-related objects might be in one department and the utilitarian pieces and their tools might be in another location.

Included are over 90 netting needles, 30 gauges, 25 needle cases, 7 sewing clamps for netting, 24 functional nets, 20 items of clothing including gloves, 12 unspecified pieces of lace, 70 laces for home furnishing (doilies, tablecloths, etc.), and "fancy netting." All of the items have been stored in archival boxes and nested with archival tissue. Also part of the collection are over 50 books on lace, knots, fish nets, needlework and needlework tools, and a complete set of *Piecework* magazine, from the first issue to the most current.

For further information, please contact: Jacqueline Davidson, TEL 207/348-223, [jdavidson8@gmail.com](mailto:jdavidson8@gmail.com). Copies of her book are still available through her website, <http://www.netsthoughtime.com>

Textiles from highland Peru will be exhibited in Kansas City, MO Dec. 2013-Jan. 2014, with associated workshops and lectures in "Weaving Lives: Engaging History" at the Mattie Rhodes Art Center Gallery. Nilda Callañaupa, founder/director of the Center for Traditional Textiles of Cuzco (CTTC), will present workshops and lectures. Callañaupa and **Cathie Joslyn** will lecture on Jan. 9 and **Marilyn Murphy** of ClothRoads.com will present a trunk show of CTTC textiles. [cjioslyn50@hotmail.com](mailto:cjoslyn50@hotmail.com)

## TSA NEWSLETTER DEADLINES

- March 30 • July 30
- November 30

Please send news, exhibition reviews, book reviews, conference reviews, event listings, and articles to:  
Karen Searle, Editor  
[newsletter@textilesociety.org](mailto:newsletter@textilesociety.org)





## *Stored and Salvaged ("Dai depositi–nei depositi")*

by Rosalia Bonito Fanelli

### **Florentine Brocaded Velvets Portrayed in Florentine Renaissance Painted Altar Frontals**

**T**SA VISITORS TO FLORENCE ON THE VELVET STUDY TOUR IN ITALY THIS COMING OCTOBER may have an added treat to see in the Florence Benedictine Abbey. Florentine Renaissance painting workshops also traditionally produced altar frontals simulating the velvet ones, with a centrally-framed dedicatory saint. These wooden panels could be ordered as well from the dealers in banners, church fabric furnishings, and ecclesiastical vestments, who would then pass the work on to the painters.

Some famous workshop owners—Neri di Bicci, Botticelli, and Ghirlandaio, among others—divided the work according to specific sectors: some painters specialized in simulating rich fabric worked on the tempera-painted wooden panels (the gilding was often allotted to another specialist), and other painters specialized in figures for the central and border areas. The lateral lappets depicted family or ecclesiastical coats-of-arms.

Florentine nobility and wealthy bourgeoisie traditionally commissioned prestigious painted altarpieces for their family chapels and they often even acquired the painted altar frontal from the same workshops. These wooden altar frontals were more practical for daily use. Gold brocaded velvet frontals with rich embroidered borders were more costly, and hence allocated for special occasions. Barbara Markowsky has studied several of these painted altar frontals in the Santo Spirito Church in Florence.

### **The Covoni Altar Frontal**

This particular painted altar frontal belonged to the Covoni family, whose palace and offices were nearby to the Benedictine Abbey. They were bankers and silk dealers affiliated with the Medici. The particular attention to fabric details in the painting could very well have derived from a sample fabric selected by the Covoni.

Renaissance-era altar frontal painted to simulate brocaded velvet in the Benedictine Abbey, Florence, Italy.  
Photos: Rosalia Bonito Fanelli.





Detail of painted altar frontal.

**Dr. Rosalia Bonito Fanelli** is a Textile Historian. She completed her studies at Yale University, Florence University, and London University (Fulbright Scholar).

Over a long period of time she has been involved in museum curatorial work, created international exhibitions and written books on textiles, interiors and fashions in various periods. She has taught Textile History, Fabric Science and Materials in Fashion courses at Polimoda-FIT in Florence. She is a member of TSA from its beginning, CIETA (long term Vice-President), MEDATS, and The Costume Society.

An Italo-American, born in Connecticut, she lives in Florence, Italy.

**Restoration:** The altar frontal underwent a four-year restoration, completed in 2008, and supervised by Maria Matilde Simari of the area Art Superintendancy. The 2012 catalogue, *Dai depositi–Nei depositi*, documents 19 ecclesiastical art works finally restored by the Officio delle Pietre Dure Laboratory. And to think that the funding for the work came from the Italian Lottery!

After the 1966 flood in Florence, there were literally piles of art works that were stored away and then moved about from one deposit to another. Now, after some 40 years, the refurbished frontal can fortunately be seen once again in the church. Simari attributes the painting to the Florentine wooden cassone artist, Biagio d'Antonio Tucci (1446-1516).

The altar frontal painting was in fairly good condition before restoration due to odd circumstances. During the early 17th century the Abbey was re-designed in the "modern" baroque style. This "old-fashioned" altar frontal was then used back-side up for flooring boards in front of a side chapel! Hence, the painted surface was hidden underneath and sufficiently preserved until the 1966 flood.

**Fabric pattern:** I am able to date the brocaded velvet pomegranate pattern to circa 1490, having studied the pomegranate pattern velvets for ages! (see proceedings of the 1992 TSA Symposium in Los Angeles). The florid sinuosity of the twisting trunks and secondary branches and the highly stylized details of the pomegranate fruit point to such a date. According to Abbey documents, this dating coincides with Covoni donations. In fact, the St. Mary Magdalen central figure refers to Maria Maddalena Covoni, and the double coats-of-arms may allude to a marriage.

### Extant Examples of Similar Pomegranate Patterned Velvets:

In Florence very little is left *in situ* from the highly-skilled brocaded velvet weavers of the late 15th-century Renaissance. In part this is due to inevitable wearing out of fabric with use. However, the late 19th- and early 20th-century antique market also depleted church sacristies and palace chapels. Hence, many international collections and museums now have entire ecclesiastical vestments or panels fashioned with these velvets.

So, if you happen to be on the Velvet Study Tour, or have some extra time in Florence, just stop in and see this painted artwork altar frontal in the Florence Benedictine Abbey.

### 'Like' TSA on Facebook!

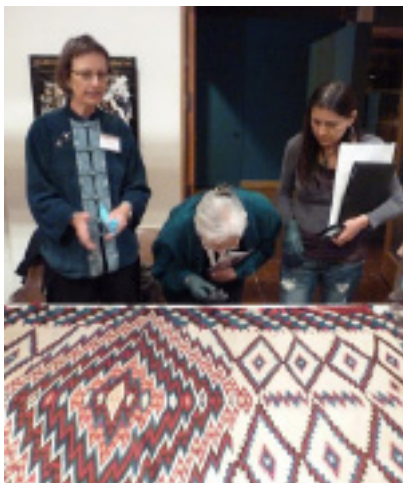
THE TEXTILE SOCIETY OF America's *Facebook* page provides its followers with the latest information on textile-related events, exhibitions and publications. The page is updated multiple times per week, keeping followers up-to-date on these happenings. To follow TSA, simply hit the "Like" tab in the upper right hand corner of our page. If you are interested in sharing information on our page, contact TSA's *Facebook* administrator, **Laura Camerlengo**, through the website's "Facebook Message" tab.

### Join the TSA listserv

THE MISSION OF THE TSA listserv is to provide a venue for ongoing dialogue among our diverse and globally dispersed textile community. Listserv members engage in conversations about research; share information about particular textiles, techniques, people, and regions; announce publications and exhibitions; and share research in progress. You can subscribe to the listserv by using the form on the TSA website at the address below. As soon as the form is submitted, you will be able to join in the conversations!

To Subscribe, visit <http://textilesocietyofamerica.org/community/resources/> and click "TSA Listserv in the left column"





Ann Hedlund and Navajo weavers Mary Lee Henderson Begay and Gloria Jean Begay examine a Saltillo sarape from the collections of the Museum of Indian Arts and Culture during a textile analysis workshop in Santa Fe during the Navajo Studies Conference, March 2013. The workshop introduced the Joe Ben Wheat Southwest Textile Database to Native American artists and curators.



Classic Navajo sarape from the collections of Arizona State Museum (E-2774), circa 1840-1860, weaver unknown. One of 1,300 southwestern textiles included in the Joe Ben Wheat Southwest Textile Database, this splendid blanket is also featured in the Arizona State Museum Southwest Textile Database.



## Arizona State Museum Launches Databases on Southwest Textiles

Two new, searchable, and illustrated databases aim to share the artistry and study of Southwestern textiles with the world. The databases, plus extensive background information and helpful guides, are available on the Arizona State Museum website at:

[http://www.statemuseum.arizona.edu/coll/textile/asm\\_southwest\\_textile\\_database/](http://www.statemuseum.arizona.edu/coll/textile/asm_southwest_textile_database/)  
[http://www.statemuseum.arizona.edu/coll/textile/jbw\\_southwest\\_textile\\_database/](http://www.statemuseum.arizona.edu/coll/textile/jbw_southwest_textile_database/)

Focusing on the 19th and early 20th centuries, the information spans three major periods from the time of Spanish governance to 1821, the Mexican era until 1846, and the American and early reservation period since then. These groundbreaking resources represent the culmination of decades of research by two world-renowned textile authorities: the late Dr. Joe Ben Wheat of the University of Colorado at Boulder and Dr. **Ann Lane Hedlund**, who recently retired as curator at Arizona State Museum and professor of anthropology at the University of Arizona. Dr. Wheat is the author of *Blanket Weaving in the Southwest*, posthumously published in 2003. Dr. Hedlund's books include *Reflections of the Weaver's World*, *Navajo Weaving in the Late 20th Century*, *Navajo Weavings from the Andy Williams Collection*, and *Gloria F. Ross & Modern Tapestry*. Hedlund continues to serve as the managing editor of the Joe Ben Wheat SW Textile Database. This project was supported by the Gloria F. Ross Tapestry Program at the Arizona State Museum, with generous contributions from private donors. <http://www.statemuseum.arizona.edu>

## ATHM receives Book Award

The **American Textile History Museum** (ATHM) has been awarded a 2013 Independent Publisher Book Award for *Homefront & Battlefield: Quilts & Context in the Civil War*, a book examining the importance of textiles as both an expression of and a motivating force behind American politics and culture during the Civil War. The book, which earned a bronze award in the U.S. History category, accompanied a critically acclaimed 2012 ATHM exhibit of the same name. The book was authored by **Madelyn Shaw** and Lynne Zacek Bassett, who also served as guest curators for the exhibit, and was published by ATHM under the direction of Project Director **Diane Fagan Affleck**. <http://www.athm.org>

## IQSCM News

The **Robert and Ardis James Foundation** has made a \$7 million gift to the University of Nebraska Foundation to expand the International Quilt Study Center & Museum. An addition on the west side of the building of about 12,400 square feet will feature new gallery space and additional space for quilt collection storage and care, education and museum operations. The Robert and Ardis James Foundation also donated \$1 million to establish a permanent endowment at the University of Nebraska Foundation to provide a stipend to the executive director of Quilt House for salary, research, or program support. The director will be known as the Ardis James Executive Director of Quilt House. In March, the IQSCM received accreditation from the American Alliance of Museums (AAM). <http://www.iqsc.edu>

## Results from Tropen Museum Petition

Recently, **Amsterdam's Tropenmuseum** and its esteemed research Library suffered from budget cuts. Over half of the staff lost jobs and the library was about to close. A petition to the Dutch government to put the Tropenmuseum back on its funding agenda circulated through the international textile community and has helped to put off the closing. **Thomas Murray** reports: Here is some good news on the Tropen Museum preservation front as best expressed in the words of my Dutch friend:

"The petition has actually helped: the Dutch government has decided that the Tropenmuseum can stay open at least till 2017, though in the coming years it will need to merge with the Volkenkundig Museum in Leiden and the small Afrikamuseum in Berg and Dal. The price to be paid by the museum



Alhambra Palace Silk Curtain, mid 1300s. Spain, Granada, Nasrid period. Silk; lampas weave; 438.15 x 271.78 cm. The Cleveland Museum of Art, Leonard C. Hanna Jr. Fund 1982.16.

is that it will be cut loose from the Koninklijk Instituut voor de Tropen (which contains all the archives and the library), and that the collections become property of the state. Regrettably, those curators and others who recently were cut from the staff as a money saving measure will not be coming back, an example of, "the wrong way to save money" to lose that much expertise... But all in all not a bad deal in a bad time. Hurray!"

## Cleveland Museum of Art Opens New Textile Gallery

The Cleveland Museum of Art inaugurated its new gallery with "Luxuriance: Silks from Islamic Lands, 1250-1900," highlighting the museum's world-class collection of Islamic textiles. The museum's first dedicated textile gallery, the Arlene M. and Arthur S. Holden Gallery will rotate exhibitions around once a year. This special exhibition previews a forthcoming book, *Luxury Textiles from Islamic Lands, 7th-20th Century* by Louise W. Mackie, curator of textiles and Islamic art. <http://www.clevelandart.org>

## Diaspora Textile Project in Canada

**Preserving the Past, Inspiring the Future: Bandhani Stories in the Diaspora** aims to capture personal narratives associated with textiles in the diaspora. The first such textile being sought is the Bandhani tie and dye textile from India, where generations of bandhani makers follow the tradition and the new generation are exploring new ideas in design. Bandhani making involves intergenerational teamwork by both genders. In the workshop, men stencil the designs with red mud paste and then the work goes to the women who tie the knots. A single tie is known as a bandh, and each piece may have thousands of bandhs. The women work at home, often sitting together and chatting while tying. If you have an heirloom or favorite bandhani., contact the project to share your stories: [bandhani.project@gmail.com](mailto:bandhani.project@gmail.com), <http://iartsproject.com>

## Dream Rocket Project Update

The Dream Rocket Project started in 2009 by artist Jennifer Marsh, with teachers around the US. The multi-year project has a goal of collecting 5,000 to 8,000 artworks which will be assembled side by side to fully wrap a Saturn V Moon Rocket replica for a 60-day exhibition, now scheduled for May 1-June 30, 2015. Submissions have been received by individuals, groups, and schools from 17 countries, 46 states, and 363 communities. The art collected so far covers 7,360 sq. ft., and 4,200 of the contributed art works have been exhibited in 131 venues around the US. Although the project has been granted permission to wrap the Saturn V replica, Marsh continues to explore options (if any) for wrapping the real Saturn V instead. The Dream Rocket project seeks financial donations and advocates who share this vision. Learn more about the project on the Dream Rocket website and follow the art contributions as they come in on the project's Facebook page.

<http://www.thedreamrocket.com>

<https://www.facebook.com/pages/The-Dream-Rocket/114636921363?ref=hl>

## ATA Award of Excellence

The American Tapestry Alliance is pleased to announce that Urban Jupena, Pinckney, MI, has been given the ATA Award of Excellence for his tapestry, "Spark, Blaze, Afterglow." The tapestry was shown in the exhibition "Woven Together: Firestorm" at the Business of Art Center in Manitou Springs, CO, Jun. 21-Aug. 3. The Pikes Peak Weavers Guild of Colorado Springs, CO curated the exhibition. Urban Jupena is emeritus Professor, Department of Art and Art History, Wayne State University, Detroit, MI.

<http://www.americantapestryalliance.org>

"Spark, Blaze, Afterglow" by Urban Jupena, 2013, was inspired by the color of flames and atmosphere created by the smoke of a fire and the wind currents it created. Photo: Urban Jupena.





## CONFERENCE REVIEWS

### *Weaving History Conference, Clayton, NY May 18 - 19, 2013*

by Pat Hilts

THE 19TH ANNUAL WEAVING HISTORY CONFERENCE SPONSORED BY THE HANDWEAVING MUSEUM in Clayton, NY, offered a banquet of intellectual stimulus with historical scholarship and technical insight.

#### Technical Aspects

The 2013 session opened with Mary Underwood's "Will That Be One Hump or Two?: Weaving Camel Saddles in Mongolia." The exquisitely woven saddles with red borders that adorn Bactrian camels are woven with handspun yarn in a pile weave using ghiordes knots. Mary learned the technique during a visit to Mongolia and displayed a saddle woven by her instructor, Dawa Regzen, from the province of Bayanhongor, south central Gobi. The Mongolian loom is a sturdy frame with string heddles that can be disassembled and stored under a bed in the traditional dwelling—a ger or yurt.

In "The Binder Warp: From Marx Ziegler's *Ligetuhr Arbeit* to American Beiderwand Coverlets," **Patricia Hilts** noted that this weave structure first appeared in America about 1830. In the 1970s the structure was called "beiderwand," borrowing a term from folklorist Ernst Sauermann to describe bed hangings woven in Schleswig. She traced the structure to an early Italian silk weave, first described in Marx Ziegler's *Weber Kunst und Bild Buch* of 1677, which he called *Ligetuhr Arbeit*, or "binder work," to specify a supplementary warp binding supplementary pattern wefts into the ground weave of a base fabric. Some American coverlet weavers advertised "binder" coverlets, and John Smith registered a patent for binder weaving. Patricia showed her woven examples of the technique.

Peter Harris in "The Kashmir Shawl Today" focused on the revival of Kashmir shawl weaving, which, before its collapse in the 1870s, employed tens of thousands of weavers. Few weavers now make the time-consuming traditional twill tapestry shawls. In his work with twill tapestry weaving and *talims* (written instructions for shawl patterns), Peter developed a "brick grid" technique for improving the outlines of curved figures. A comparison with old *talims* and matching swatches suggests that early shawl weavers used a similar technique. Peter spent several weeks in Kashmir working with local shawl weavers in Srinagar. In order to preserve shawl weaving he recommends a CAD program with a brick grid to develop new designs, as well as the fair trade system for better wages for the weavers.

In their talk, "Those 390 Drafts...A Continued Conversation" Jean Hosford and Marjie Thompson reported on their continuing study of John Murphy's *Treatise on the Art Of Weaving*, first published in 1824 with samples illustrating unusual weave structures, including gauze, "spot" weaving, and "seeding"—a pile weave with a supplementary warp lifted over cords or rods in the same manner as for velvet. Jean's and Margie's well-done samples brought Murphy's often obscure directions to life and helped to illustrate several once-important 19th-century fabrics.

#### Social and Political Aspects

Virginia Gunn's "Making Connections: Establishing Reliable Weaver Attributions for Unsigned Jacquard Coverlets" offered the possibility of identifying weavers for early unsigned Jacquard coverlets. Focusing on Ohio, she has traced unsigned coverlets to 20 different weavers. She has also discovered regional design preferences that help to narrow the search. One example is the "Peace and Plenty" pattern, favored by weavers in Preble County and the Miami Valley. Many weavers punched their own cards and put in a special motif. By examining details of the weave, a researcher may be able to tell if two coverlets were woven from the



Mary Underwood displays Dawa's hand-woven saddle blanket to the conference audience. Photo: Pat Hilts.

same set of cards. With additional clues from local records, Virginia could often determine when a weaver changed location or when he sold his loom to another weaver.

Sandra Rux's "Scottish Carpet Weavers Turned out of Factory in Connecticut in 1833" examined labor relations in early 19th-century America. In 1833, nearly 100 Scottish immigrant weavers at the ingrain carpet factory in Thompsonville, CT, went on strike due to reduced wages. Eventually some striking weavers were rehired, but hard feelings persisted. Court records document not only the difficulties between labor and management, but also details about ingrain carpets weaving. They also give a picture of the lives of the weavers, many of whom moved around the country and worked at a number of factories. Ingrain carpet weaving was a highly competitive industry and mill owners constantly sought new designs and products, some of which were complex and difficult to weave. Weavers wanted higher wages for the more difficult weaving.

**Peggy Hart's** "Crompton & Knowles Loom Works" traced the rise and decline of a loom supplier to the North American textile industry for over 100 years. In 1836-37, William Crompton developed a pattern chain that remained in use until the advent of computer-driven looms. In 1879, Lucius Knowles patented an "open shed" loom, which permitted more rapid operation. In 1897 the two firms merged, and eventually Crompton and Knowles acquired other firms, dominating the market. In the 1950s the much faster Sultzler "shuttleless" loom appeared, followed by computer-driven looms. Crompton & Knowles could not compete with these innovations and eventually closed. Peggy uses a Crompton & Knowles W-3 loom with the 32 harnesses and programmable dobby head that made it the workhorse of the industry from the 1940s-1960s.

## Conservation

In "The Importance of Preserving Historical Material," Fredrika Loew recounted her experience as an intern in the manuscript department at Cornell University Library, which houses Egyptian papyri, Babylonian clay tablets, Lincoln memorabilia, photo negatives, and textiles. The archive maintains its artifacts by providing a uniform temperature between 65 and 70°F and a 40-50% relative humidity, as well as freedom from chemical pollutants, light, and mechanical stresses. Some materials such as old photographic film require special handling. Old movie films must be kept well ventilated and isolated from other materials since they give off nitric acid. Often, the best way to preserve the information on film is to make prints or digitize the images.

## An Unsung Textile Designer

Margriet Carrico's "Piet Peeters 1890-1944" presented a delightful picture of her grandfather, whose artwork deserves wider recognition. He taught art at the university in Eindhoven, Holland and also produced designs for a local textile factory. The mill paid him 15 Guilders for each design, and if the design was used for weaving, he received 30 Guilders plus 6 yards of fabric. Peeters was a gifted draftsman who produced striking patterns in a wide variety of popular styles—art nouveau, art deco, and cubism. Most of his designs were used for damask, but some of his work also appeared in duvet and mattress covers, drapery material, and cross stitch patterns. Some of his textile designs were used by the Holland American Line.

On Saturday evening, **Marjorie Durko Puryear's** after-dinner lecture told of her trips to weaving cooperatives in Uzbekistan in 2006 and Guatemala in 2011. These cooperatives bring members some income and maintain cultural identity by preserving traditional crafts and dress.

## Sunday "Round Robin" Presentations

In "The Warp and Weft of Textile Photography," professional photographers Steve Diehl and Vici Zarembo showed ways to meet the special challenges that textiles present to photographers.

Gay McGeary's "Early Point Twill Star Coverlets: A Living Statement of the Creativity of Pennsylvania German Weavers" displayed a splendid selection of star coverlets, which she classifies into five categories: Nine Stars, Large Star & Rose, Stars & Flowers, Window, and Dog Paw. By developing a draft and tie-up for each coverlet, she was able to identify similar



Textile design by Dutch designer, Piet Peters. Photo: Pat Hilts.



drafts in Pennsylvania German manuscripts, thus tracing each pattern to a weaver or to a group of weavers.

Carol James's "Recreating Military Sashes, Reviving Sprang" noted that this ancient technique shares aspects of braiding and weaving. Greek vase paintings show women working sprang, and sprang sashes dating from 1000-1200 AD come from Anasazi archaeological sites in AZ. The Hopi also make sprang sashes. Carol analyzes and replicates 17th and 18th-century sprang military sashes from museum collections, and she recently reproduced one of George Washington's sprang military sashes for use at Mount Vernon. She recently published a book on Sprang.

### Next Year's Weaving History Conference

The 20th annual Weaving History Conference will be held in Clayton, NY, May 17-18, 2014. Speaker proposals are due in January. <http://www.tiartscenter.org>



### *INDIGO: The Color that Changed the World*

by Catherine Legrand  
Thames & Hudson, 2013

by Kaye Crippen

THIS VISUALLY STUNNING BOOK, WITH 510 BEAUTIFULLY ARRANGED photos and illustrations in 288 oversize pages, combined with succinct, easy-to-understand explanations, allows the reader easy access to many cultures where indigo textiles were or still are produced, including Africa, Central and South America, China, Europe, India, and Japan. The use of indigo in the Indonesian archipelago was not included, thus missing many outstanding indigo textiles i.e. batiks of Java and the geringsing double ikats of Tenganan, Bali.

This is a book that you can open and start reading or rereading anywhere. This is a book that not only inspires students and professionals to examine indigo textiles and the wide range of resulting beautiful textiles and apparel, it also brings to life the unique cultures of makers and users, while offering a global perspective on the wide range of textile aesthetics possible with a single natural dye.

Although the book is larger and heavier than my carbon fiber notebook, it is a must for those who love traditional textiles. Students were particularly intrigued with the book, perhaps because it reminded them of the way they access information on the internet.

This book purportedly took the author twenty years to document and photograph in the field. Be prepared to be visually overwhelmed and stimulated by its breadth. *Indigo: The Color that Changed the World* is highly recommended for anyone interested in textiles. It is a great gift book, and a must-have reference book.

In the back, there is a list of museums and artists and studios as well as recommendations for further reading. The book does not give dates of the photos and doesn't cite some information. However, it should inspire anyone interested to dig deeper.

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### *Hanji Unfurled: One Journey into Korean Papermaking*

Aimee Lee  
The Legacy Press, 2012

by Barbara Shapiro

INSPIRED BY A DESIRE TO CONNECT MORE DEEPLY WITH HER HERITAGE, visual artist Aimee Lee traveled to Korea and offers us a perceptive and detailed personal account of the state of Korean papermaking. We are privileged, as she was, to spend time in the workshops of current masters of the art of Hanji (mulberry paper) and many of the associated crafts, enriching our understanding of the formation and usage of a pristine luminescent sheet drawn from the pulp of the *chamdak* tree. Presented with the flow of a travel journal, this book will appeal to those scholars and craftsmen who seek a deeper understanding of fast disappearing traditional processes as well as a frank analysis of the state of the craft in Korea today. Hanji is enjoying a slight upsurge due to the "well being" health movement and the work of a few recognized artists, but it will never again be as prevalent as in the past when strong ubiquitous hanji papers covered floors and windows, were woven into chamber pots, and even served as clothing.

Armed with a Fulbright Fellowship research grant and a few fortuitous personal connections, Lee devoted a year to total immersion in her subject. We follow her daily practice during the apprenticeships she obtained, rare for a woman and rarer still for a foreigner, albeit Korean-speaking. Her own diligence and work ethic carried her deep into the study of Hanji and earned the confidence and friendship of her various tutors. The cold and physical fatigue she experienced are palpable, as is her joy at learning to pull a proper sheet of the distinctive Korean *webal tteugi* or "single screen scooping" paper.

Following an introduction to Hanji's history, ingredients and the contemporary pressures on its production, four chapters chart the saga of Lee's Hanji apprenticeship from the five-month search for a master willing to take on an American woman student through the demanding physical ordeal of learning in a month what practitioners spend a lifetime acquiring. Upon completion of her Hanji training at Jang Ji Bang paper mill, Lee broadens her horizons and ours with a further apprenticeship in *Jiseung*, the cording and weaving or twining of a variety of vessels and traditional objects. This leads into exposure to the natural dyes necessary to give the woven works their distinctive allure. Especially interesting is the story of persimmon or *gammul* dyeing Lee experienced on Jeju Island, known for its strong independent women. Equally delightful are Lee's explorations of *Joombchi*, an artistic use of the felting qualities of manipulated Hanji, and of calligraphy, "the main reason that paper came into being." Contemporary artists and the few schools that teach hanji are presented with a frank analysis of current political trends and failings.

Once back home, Lee keeps her promise and finds the means to open the first Korean papermaking facility in the US, Eiben Studio at the Morgan Conservatory in Cleveland, OH. Aimee Lee's dedication to her craft and generosity in sharing her saga make for a passionate and informative read. For more information on Aimee Lee: <http://aimeelee.net>

### *Kashmir Shawls: The Tapi Collection*

By Steven Cohen, Rosemary Crill, Monique Lévi-Strauss and Jeffrey B Spurr  
General Editor: Steven Cohen, 2012

by Frank Ames

THE TAPI MUSEUM OF GUJARAT, FOUNDED BY TEXTILE INDUSTRIALISTS, Praful and Shilpa Shah, is devoted to historic Indian textiles. Following in the footsteps of previous publications on various aspects of the museum's rich holdings is their new catalogue, *Kashmir Shawls*.

The weighty, substantive tome is lavishly illustrated with rich color plates, along with eye-popping detail shots of the shawls' breathtaking tapestry-woven flowers. Of the 133 shawls representing the core collection, the majority never before published, the enthusiast will discover a wealth of new stylistic botanical motifs employed by the ever creative Kashmiri artists, dating back to the 17th century. Arranged in chronological order, the reader will gain insight as to how shawl style evolved over the centuries until the 1920s. The collection's rare fifteen moon shawls are all conveniently grouped together.

Steven Cohen's chapter contains an illuminating discussion on shawl structure with the added and useful parameter of the of the shawl's grams per square meter (gsm). In his next section, Cohen's lucid perspective sheds fascinating light on the origins of the *kani* (tapestry) weave, horizontal loom, and ancient references to goat hair.

While the gsm seems a neat overall measurement, it is felt by this reviewer that a more accurate indication of a shawl's quality would have been knowing separate weights for the plain-woven pashmina and the kani-woven areas. A nifty Statistic Chart at the back lists weights, sizes, thread counts and dates.

Jeff Spurr's chapter discusses via Indian painting and European fashion plates the development of shawl style from Mughal times until European market demands of the 1830s. The text touches briefly upon moon shawls, the Persian market, photographic evidence, and the reversible shawl.

However, if Cohen's chapter is fascinating and illuminating, Spurr's is weighed down by a cumbersome and idiosyncratic system of stylistic labels. Errors and misguided references abound, too numerous to list in this brief review, though one in particular stands out: his claim that "only one complete 17th century survives" (p. 40). Actually, almost a dozen are known. Surprisingly, Spurr, who in the past has focused on Persian shawls, completely ignores in his chapter the influences of the Zand and Qajar dynasties.

Rosemary Crill's chapter on embroidery tackles with aplomb the early developments of shawl stitchery and it's heyday of the 1830s. The industry is credited to the rafugar Ali Baba who had developed his embroidery techniques almost a century earlier, writes Crill, whose essay focuses on a fabulous 1830s specimen with hundreds of figures.

For the brief chapter on European shawls, France's doyen of the French shawl was invited. Monique Lévi-Strauss's narrative speaks about the first European imitations and France's renowned shawl designers such as Amédée Couder and Antony Berrus against the backdrop of several of the catalogue's brilliant exhibition shawls.

In sum, *Kashmir Shawls* offers a fabulous visual repository of dazzling new shawl images never before published. Curators unfamiliar with shawls will, with the help of the gsm (despite its questionable precision) and the invaluable warp/weft data, will find it extremely useful in assessing their own collections. The informative Comparative Appendix nicely ties in postage-stamp images from world collections and offers *pallu* measurements as well as commentary. Serious collectors will perform find invaluable information in this lavish tome.



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The *Proceedings* of the 2012 Symposium, edited by Ann Svenson, are posted online through Digital Commons, hosted by the University of Nebraska-Lincoln.  
<http://digitalcommons.unl.edu/textilesoc>

All papers are downloadable as PDFs. There is a link to each of the *Proceedings* on the TSA website under the Publications tab. All of our *Newsletters* are also archived on Digital Commons, and the current issues are downloadable through the News section of the TSA website:  
<http://www.textilesociety.org>





## Conferences & Symposia

**Oct 21-25:** ENFOQUE TEXTIL. Annual Ethnology Meeting, National Museum of Ethnology and Folklore, La Paz, Bolivia.

[rae@musef.org.bo](mailto:rae@musef.org.bo), <http://www.musef.org.bo>

**Nov. 6-9:** WEAVING ROYAL TRADITIONS THROUGH TIME: TEXTILES AND DRESS AT THE THAI COURT AND BEYOND, at the Queen Sirikit Museum of Textiles (QSMT) on the grounds of the Grand Palace, Bangkok, Thailand. Pre- and post-conference tours, special opportunities to see behind the scenes at the new museum, and visit private collections of Southeast Asian textiles. Speakers include John Guy (Metropolitan Museum), Joanna Marschner (Kensington Palace), **Julia Brennan** and **Sylvia Fraser-Lu** (Washington, D.C.), Gillian Green (U. of Sydney), Patricia Cheesman (Chiang Mai), Dr. Y. Oyama (Tokyo National Museum), **Melissa Leventon** (CA College of the Arts), **Dale Carolyn Gluckman** (Los Angeles), Sara Reiter (Philadelphia Museum of Art). Registration:

<http://www.qsmtsymposium2013.com>

**Nov. 12-15:** CONSERVING MODERNITY: THE ARTICULATION OF INNOVATION, The 9th Biennial North American Textile Conservation Conference, de Young Museum, San Francisco, CA. Includes two days of workshops and evening receptions, and two days of presentations and poster displays involving care and/or use of modern materials and innovative conservation treatment methods. Two-day pre-conference workshops. For details and to register, visit: <http://natconference.com>

**Nov. 12-15:** TINKUY DE TEJEDORES, Cusco, Peru. The second international gathering of weavers organized by the non-profit Center for Traditional Textiles of Cusco focuses on weavers and their cultural traditions. Speakers include **Judy Frater**, workshop leaders include **Mary Frame** and **Mary Littrell**. Also demonstrations, seminars for indigenous weavers, pre- and post-conference tours. A description of the presentations, demonstrations by local and visiting weavers, and hands-on workshops is contained in a pdf that can be downloaded at: <http://www.andean textile arts.org/tinkuy>

For those with time for an in-depth experience, a two-week tour that visits weaving communities and archaeological sites, as well as the Tinkuy, is available. A basic Tinkuy travel package is also available. Independent travelers can make their own travel arrangements for attending the Tinkuy. Details on registering for various travel packages are in the downloadable brochure at the link above. For more information, contact: [tinkuy2013@gmail.com](mailto:tinkuy2013@gmail.com). Tour inquiries: [ttaylor\\_g@hotmail.com](mailto:ttaylor_g@hotmail.com)

**Nov. 22-23:** Values and Realities of WHITE: an Aspect of the Textile Adventure, Musée du Quai Branly, Paris. Organized by the French Association for Textiles Study (Association Française

pour l'Étude des Textiles -AFET). Information: **Francoise Cousin**. [fcousin@live.fr](mailto:fcousin@live.fr)

**Nov. 29-30:** THE 6TH INTERNATIONAL CONFERENCE ON INDIGENOUS TEXTILES OF THE AMERICAS organized by the Musée du Quai Branly and the Ecole des Hautes Etudes en Sciences Sociales (EHESS), Paris. Post-conference workshops Dec. 2-4.

<http://www.quaibranly.fr>

**Nov. 29-30:** THE SUBVERSIVE STITCH REVISITED: THE POLITICS OF CLOTH at Sackler Centre for Arts Education, Victoria and Albert Museum, London. Exploring the legacy of Rozsika Parker's groundbreaking book, *The Subversive Stitch: Embroidery and the Making of the Feminine* (1984) and two landmark exhibitions from 1988 that developed Parker's ideas. Keynote Speakers include Professor Griselda Pollock, University of Leeds.

<http://www.vam.ac.uk>

**Apr. 14-16, 2014:** SHAPESHIFTING. AUT University's Department of Fashion and Textiles, in partnership with the Textile and Design Lab, will host the first ShapeShifting Conference at its campus in Auckland, New Zealand. The conference will explore Fashion and Textile Design's relation to the ability of an organism to change its shape into another form or being, and to speculate on how the future of Fashion and Textiles could be transformed.

<http://www.shapeshifting.aut.ac.nz>

**Aug. 19-22, 2014:** KOREA BOJAGI FORUM II, Jeju Island, Korea. The Jeju Museum of Contemporary Art and other galleries in the Jeju Artist Village of Jeju Island, will host the 2014 Korea Bojagi Forum. Speakers include Annais Missakian, Rhode Island School of Design; Ursula Neuman, Museum of Art and Design, NY; Kirsii Niinimäki, Aalto University, Finland; Sungsoon Lee, Emerita, Ehwa Women's University, Korea; Kyeong-Ae Wang, Dong-Ah University, Korea; Hur, Dong-Wha, Korean Embroidery Museum. Exhibitions feature traditional and contemporary interpretations of the *bojagi* (wrapping cloth) presented by Korean artists and invited foreign artists. Workshops are offered on traditional embroidery, natural dyes, papermaking, and quilting. A special Lecture and workshop on Jeju's specialty, persimmon dyeing, will be led by Soonja Yang, the CEO of the Mongsengee Co. (producers of persimmon-dyed handcrafted items), Local cultural tour, Korean cuisine experience, and more. Organized by **Chunghie Lee**. Details and registration information will be posted on: <http://www.koreabojaforum.com> For questions, email: [kbf2014@gmail.com](mailto:kbf2014@gmail.com)

**Sept. 10-14, 2014:** NEW DIRECTIONS: EXAMINING THE PAST, CREATING THE FUTURE, TSA 14th Biennial Symposium, Los Angeles, CA. Call for Papers due **Oct. 1**. <http://www.textilesociety.org>

## Calls for Artists

**Oct 19: Application deadline** for Artist Residency in Chapala, Central Mexico Dec. 20-Jan. 17, 2014. information: <http://www.deborahkruger.com/1/art-residency.html>

**Dec. 1, 2013-Mar. 14, 2014 Online submissions.** The San Jose Museum of Quilts & Textiles presents the third International TECHstyle Art Biennial (ITAB) highlighting works merging fiber media and technology, Jul. 30-Nov. 9, 2014. Jurors: **Michael F. James, Louise Lemieux Bérubé, and Patricia Malarcher.** For prospectus visit: <http://www.sanjosequiltsmuseum.org>

**Jan 31, 2014: Tapestry Exhibition** "Untitled/Unjuried" is open to all artists working with handwoven tapestry, both traditional and experimental. Size may not exceed 10" x 10" x 1" deep. Group challenges and mentoring pairs are encouraged. Venue: URI Feinstein Providence Campus Gallery, Jul. 1-Aug. 23, 2014. Information and entry forms: Janet Austin: [nitsuanaj@verizon.net](mailto:nitsuanaj@verizon.net) <http://americantapestryalliance.org/exhibitions/small-format-non-juried-exhibit>

**Feb. 1, 2014: "Scythia 10"** International exhibition and conference, Kherson, Ukraine, June 18-22, 2014.. For entry form: [scythiatextile@gmail.com](mailto:scythiatextile@gmail.com), <http://www.scythiatextile.com>

## Exhibitions: United States

### CALIFORNIA

**San Jose Museum of Quilts and Textiles.** To Oct. 27: "New York Beauty Quilts: Bill Volckening's Passion;" "Out of Chaos, Asymmetrical Quilts by Linda Toeniskoetter;" and "Tasty! Food Inspired Quilts." Nov. 6, 2013-Jan. 19, 2014: "Fiberart International." Jan. 29-Apr. 27, 2014: "Metamorphosis: Clothing and Identity," a retrospective of the San Francisco Bay Area Art-to-Wear movement tracing the evolution of the history and legacy of this genre from the 1960s to the current group of second-generation designers now creating their own one-of-a-kind, handmade, artful garments. <http://sjquiltmuseum.org>

**Fowler Museum of Art, Los Angeles.** Oct. 13, 2013-Feb. 23, 2014: *Fowler at 50.* Anniversary celebration with exhibitions highlighting the collections. "From the Sepik River to Los Angeles: Art in Migration" features 50 examples of Sepik art, including masks. "Maori Cloaks, Maori Voices" features 13 rare and beautiful 19th- and early 20th-century cloaks. Both exhibits curated by **Roy Hamilton.** "The Peruvian Four-Selvaged Cloth: Ancient Threads/New Directions" features ritual textiles from the early Chavin and Paracas cultures (500–100 B.C.E.) to the extraordinary garments of the Inca empire (1485–1532), curated by **Elena Phipps.** "Powerful Bodies: Zulu Arts of Personal Adornment" features personal objects and adornments signifying status, Guest curator: Anitra Nettleton. <http://www.fowler.ucla.edu>

**LA County Museum of Art.** To Sept. 29: "Pinaree Sanpitak: Hanging by a Thread." Bangkok-based artist Pinaree Sanpitak has produced a diverse body of work exploring the human form and the various qualities associated with the female body. <http://www.lacma.org>



Ruth Funk Center for Textile Arts. Girl's Apron (Isipephetu), South Africa, Ndebele, 20th Century. Canvas, glass beads, fiber, 14 1/8"x 14 3/4". Gift of William and Norma Canelas Roth. 2007.13.03. Photo by Dominic Agostini.

### DISTRICT OF COLUMBIA

**The Textile Museum.** Exhibitions open through Oct. 13; Programs and Museum Shop open all year. To Oct. 13: "Out of Southeast Asia: Art That Sustains." Features work of Carol Cassidy, the husband-wife team Agus Ismoyo and Nia Fliam, Vernal Bogren Swift, and historical textiles from the museum's collections. <http://www.textilemuseum.org>

### FLORIDA

**Ruth Funk Center for Textile Arts, Florida Institute of Technology, Melbourne.** Sept. 14-Dec. 14: "Highlights of the Permanent Collection." <http://textiles.fit.edu>

### MASACHUSETTS

**American Textile History Museum, Lowell.** Sept. 14-Jan. 26: Color Revolution: Style Meets Science in the 1960s. Experiments in technology, combined with a cultural reaction against the perceived dreariness of the wartime legacy, resulted in an artistic explosion of color and patterning in the 1960s. <http://www.athm.org>

**Museum of Fine Arts, Boston.** To Nov. 11: "Hippie Chic" explores the exuberant fashions of the late 1960s and early 1970s in 50 ensembles by hip young designers and avant-garde boutiques. Curated by **Lauren Whitley.** <http://www.mfa.org>

### MINNESOTA

**Minneapolis Institute of Arts.** To Feb. 12, 2014: "Gown of Cloud & Rainbow: Miao Costumes & Jewelry from China," mostly from the Guizhou/Yunnan plateau. <http://artsmia.org>

**The Textile Center, Minneapolis.** Sept. 5-Oct. 19: "Elemental Matter." Four artists who received the 2012 Jerome Fiber Artists Project Grant. <http://www.textilecentermn.org>

### MISSOURI

**Craft Alliance, St. Louis.** To Oct. 27: "Raw Potential" and "Jo Stealey: Surreal Viisions of the Mundane." <http://craftalliance.org>



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## NEBRASKA

**International Quilt Study Center & Museum**, Lincoln. To Mar. 2, 2014: "The Engineer Who Could" showcases the work of Nebraska quiltmaker, farmer, and engineer, Ernest Haight. To Dec. 1: "Posing with Patchwork: Quilts in Photographs" 1855-1955. <http://www.quiltstudy.org> Online exhibitions: [http://www.quiltstudy.org/exhibitions/online\\_exhibitions](http://www.quiltstudy.org/exhibitions/online_exhibitions)

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## NEW JERSEY

**The Art Factory**, Patterson. Sept. 28-Oct. 30: "The Textile Show," Juried exhibition includes work by **Tali Weinberg**, <http://artfactory.us.com/textileshow.html>

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## NEW MEXICO

**Museum of International Folk Art**, Santa Fe. Nov. 17, 2013-Aug. 10, 2014: "Brazil and Arte Popular." To Sept. 6, 2015: "The Red that Colored the World," the story of cochineal. <http://www.moifa.org>

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## NEW YORK

**Metropolitan Museum of Art**, NYC. Sept. 16, 2013-Jan. 5, 2014: "Interwoven Globe: The Worldwide Textile Trade 1500-1800." The exhibition highlights worldwide visual connections among trade textiles, and relates an important design story from a global perspective. Curated by Curated by Amelia Peck, Melinda Watt, **John Guy**, **Marika Sardar**, Joyce Denney and **Elena Phipps**. <http://www.metmuseum.org>

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**The Museum at FIT**, NYC. To Nov. 6: "Retrospective" explores fashion's relationship with its own history in fashions referencing historical periods, plus contemporary designers. <http://www.fitnyc.edu/museum>

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## OHIO

**Troy-Hayner Cultural Center**, Troy. Sept. 27-Dec. 1: "Small Tapestry International 3: Outside the Lines" sponsored by the American Tapestry Alliance. <http://www.troyhaner.org> <http://americantapestryalliance.org/exhibitions>

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**Cleveland Museum of Art**. To May 31: "Luxuriance: Silks from Islamic Lands, 1250-1900," inaugural exhibition in new textile gallery. Sumptuous imperial silks from Islamic Spain to India include: r Iranian 13th c. cloths of gold, a 13th c. silk curtain from the Alhambra Palace in Granada, the most colorful velvets ever woven from 16th-17th century Iran, vibrant Turkish fabrics 16th-19th c., and Central Asian eye-dazzling 19th c. garments. Catalog. <http://www.clevelandart.org>

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## PENNSYLVANIA

**Philadelphia Museum of Art**. To Dec. 1: "All Dressed Up: Fashions for Children and Their Families," focuses on clothing from the late 18th-mid-20th centuries, comparing and contrasting adults' apparel with children's smaller styles. <http://www.philamuseum.org>

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## WASHINGTON

**Phinney Art Center**, Seattle. To Sept. 27: "Dancing Surfaces:

Juried Art of 22 Surface Design Artists in Washington State." <http://surfacedesignwa.wordpress.com>

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## WISCONSIN

**Design Gallery**, Madison. Sept. 8-Oct. 20: "Clothing, Culture, Context in South Asia," selections from the Helen Louise Allen Textile Collection, explores the intricate, intimate connections between clothing and culture on the Indian subcontinent. <http://www.Designgallery.wisc.edu>

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# Exhibitions: International

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## CANADA

**Textile Museum of Canada**, Toronto, ON. Sept. 18-Nov. 14: "Farandole: Perspectives on Western Canadian Métis Culture." Sept. 18- Apr. 13, 2014: "Telling Stories." Curated by **Roxane Shaughnessy**. Oct. 14-Jan. 13, 2014: "Ancestry and Artistry: Maya textiles from Guatemala" explores the rich Maya weaving traditions past and present, and includes work of contemporary artists Andrea Aragón, Verónica Riedel, and photo-journalist Jean-Marie Simon. Catalog. Curated by **Roxane Shaughnessy**. <http://textilemuseum.ca>

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**Royal Ontario Museum**, Toronto. To Fall, 2013. "Big," showcases 40 costume and fashion items of grandiose status, including garments by Alexander McQueen and John Galliano. <http://www.rom.on.ca>

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**Museum of Costume and Textile**, Quebec. To Oct. 6: "Tapis Rouge: Fashion at the Museum." <http://www.mctq.org>

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**Moon Rain Centre for Textile Arts in the Outaouais**, Quebec. To Oct. 6: "Matrices: Triennale Internationale des Arts Textiles." <http://www.moonrain.ca>

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## CHINA

**Zhejiang Museum of Art and China National Silk Museum**, Hangzhou. To Sept. 2013: "Fiber Visions: First Hangzhou International Fiber Art Exhibition." [http://www.fiberarthangzhou.com/en/triennial\\_theme\\_1.html](http://www.fiberarthangzhou.com/en/triennial_theme_1.html)

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## FRANCE

**Les Arts Décoratifs**, Paris. To Nov. 24: "Behind the Seams." An indiscreet look at the mechanics of Fashion. <http://www.lesartsdecoratifs.fr/francais/mode-et-textile/expositions-70/actuellement-447/la-mecanique-des-dessous-une>

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## ITALY

**Prato Textile Museum**, Sept. 20-Jan. 19, 2014: "Officina Pratese—Tessuti del Rinascimento Italiano," includes figured silk velvets from the Lisio Foundation collection. [www.museodeltessuto.it](http://www.museodeltessuto.it)

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## ENGLAND

**Victoria and Albert Museum**, London. To Feb. 16, 2014: "Club to Catwalk: London Fashion in the 1980s." To Jan. 19, 2014: Pearls. <http://www.vam.ac.uk>

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**London Antique Textile Fair**, Oct. 6: Chelsea Old Town Hall, sponsored by the Textile Society UK. <http://www.textilesociety.org.uk>